marquee

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OPEN EVERY NIGHT FROM 7.00 p.m. to 11.00 p.m.
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs. 2nd Dec. (Adm. 75p) — Mon. 6th Dec. (Adm. 65p)
NUTZ Consortium & Ian Fleming
GIGGLES Plus support & Jerry Floyd

Fri. 3rd Dec. (Adm. 65p) — Tues. 7th Dec. (Adm. 75p)
SEE PANEL BELOW
BERT JANSCH Paul Millns & Jerry Floyd

Sat. 4th Dec. (Adm. 70p) — Wed. 8th Dec. (Adm. 70p)
Free admission with this ad before 8 p.m.
BEARDED LADY Pump House Gang & Ian Fleming
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Sun. 5th Dec. (Adm. 65p) — Thurs. 9th Dec. (Adm. 75p)
ROOGALATOR Plus Support & D.J. Dec.
WOODY WOODMANSEY'S U BOAT Plus guests & Ian Fleming

Hamburgers and other hot & cold snacks are available

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SUNDAY, DECEMBER 5th — Adm. 75p
CAROL GRIMES AND THE **LONDON BOOGIE BAND**
Sunday, Dec. 12th: ROOGALATOR

FOX AT THE **GREYHOUND** PARK LANE - CROYDON
Sunday, December 5
KOKOMO + GHOST
Dec. 12: SPECIAL ATTRACTION — Dec. 19: BUDGIE

FOX AT **SKINDLES** BATH ROAD, MAIDENHEAD
Accommodation available
Saturday, December 4
KOKOMO + GHOST
Dec. 11: EDDIE & THE HOT RODS — Dec. 18: DEAF SCHOOL

NEW VICTORIA THEATRE
Stuart Littlewood for Kennedy Street Enterprises presents
AN EVENING WITH **MIKE HARDING** "The Rochdale Cowboy"
FRI. DEC. 10 at 8pm
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01-834 0671

Round House Downstairs
Chalk Farm, NW1
Sunday, 5th Dec., 8 p.m.
STRIKE A LIGHT'S "CITY LIFE"
Guest: John Lowton
Adm. £1.20 — Bar
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47 Frith Street, West One. Tel. 439 0747
Licensed until 3 a.m.
Now appearing until December 11
Miss **LINDA LEWIS**
TONY KINSEY QUARTET with Bobby Wellins
Forthcoming Attractions
Monday, December 13, for 3 weeks
GEORGE MELLY with **JOHN CHILTONS FEETWARMERS**
book now for the New Year's Eve Party
PLUS
HEATWAVE Tues. 7 — ZIB BAND Wed. 8
Upstairs AT RONNIES
Thurs. 9 — AURA — Fri. 10 — HOTWAX HOTTWAX — Sat. 11
CELESTE — ALSO Ms. Terri Rogers
Mon. Tues. Wed. —ROCK NIGHTS From with N.U.S. cards

100 CLUB 100 OXFORD ST. W.1
7.30 till late — Membership not required
Thursday Dec. 7.30 to 1 a.m.
THE GREG EDWARDS STEREO SOUL SHOW
Friday Dec. 3.30 to Midnight
THE ORIGINAL CRANE RIVER JAZZ BAND with KEN COLYER, MONTY SUNSHINE, LONNY DONEGAN, etc.
Saturday Dec. 3.30 to Midnight
MONTY SUNSHINE'S JAZZ BAND
STEVE LANE'S SOUTHERN STOMPERS
Sunday 5th Jazz Rock Special
REDBRASS
Monday 6th 7.30 to late
MARION WILLIAMS, KENNY WHEELER, PAT SMYTHE TRIO, MAJOR SURGERY
Tuesday 7th 7.30 to Midnight
British Blues Festival
JO ANN KELLY THE BLIMPS, GARENT WATKINS THE TEQUILA BROWN BLUES BAND, etc.
Wednesday 8th
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Thurs. Dec. 2 — BILL LE SAGE, ART THEMAN DUO
Fri. Dec. 3 — BRIAN SMITH / PETE KING with Tony Lee Trio
Sat. Dec. 4 — WILLIE GARNETT with Tony Lee Trio
Sun. Dec. 5 (Lunchtime) — BRIAN SMITH with Tony Lee Trio
Evening: Guest with Tony Lee Trio
Mon. Dec. 6 — IAN HAMER SEXTET
Tues. Dec. 7 — PETE KING with Tony Lee Trio
Wed. Dec. 8 — BILL LE SAGE (Vibes) with Tony Lee Trio

THE KENSINGTON RUSSELL GARDENS, W14 603 3245
Thurs. Dec. 2 — **STEP ASIDE**
Fri. Dec. 3 — **ROY ST. JOHN**
Sat. Dec. 4 — **BASIL'S BALLSUP BAND**
Sun. Dec. 5 — **PAZ**
Mon. Dec. 6 — **FOXEY LADY**
Tues. Dec. 7 — **SOUNDER**
Wed. Dec. 8 — **BUSTER CRABBE**

MMY WHITTLE CLUB at the HOPBINE (next to Mth. Wembley Station)
Tuesday, Dec. 7 — **PETER COE BIG BAND**

JACKSONS ROCK CLUB
Archway Rd., Opp. Highgate
8 p.m. Fri., Dec. 3rd
ASTRA + AUTOMATA
Adm. 50p

THE BRECKNOCK 227 Camden Rd. NW1
Admission Free
Thurs. Dec. 2nd — BEN
Fri. Dec. 3rd — TROUPER
Sat. Dec. 4th — BONE IDOL
Sun. Dec. 5th — SCARECROW
Mon. Dec. 6th — RAZOR BACKS
Tues. Dec. 7th — SLIPKNOT
Wed. Dec. 8th — SCARECROW

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AT THE PHOENIX, Cavendish Square, W1 (Oxford Circus tube) — 8.00 p.m.
Wednesday, 8 December
PETE LEMER'S "E" + BRIAN GODDING/GEORGE KHAN DUO
Wednesday, 8 December
JOHN STEVENS QUINTET with Special Guest Appearance of JOHN TCHICHAI
AT SEVEN DIALS, 27 Shelton Street, WC2 (Covent Garden, Leicester Sq. tubes) 6.30 p.m.
Thursday, 2 December — Thursday, 9 December
SPECIAL
BUDDY TATE with Colin Smith & the Tony Kinsey Trio
RAY WARLEIGH/ ALAN HOLDSWORTH QUINTET
AT BATTERSEA ARTS CENTRE, 265 Lavender Hill, SW11 1JB (British Rail—Clapham Junction, Buses: 45, 77, 168)
Friday, 3 December — 8 p.m.
DAVE MACRAE'S PACIFIC EARDRUM

Club Calendar

Thursday

AT THE BRIDGE HOUSE, Canning Town
TORPEDO
BLACKBOTTOM STOMPERS, The Pump House, Local Board Rd, Watford

DARTFORD RHYTHM CLUB, The Bell, Bridge St., Dartford. Resident: Ronnie Greaves. Tonights guest Ray Smith.

DOWN YOUR TROUSERS
JERRY THE FERRET
CART & HORSES, STRATFORD

DUKE OF CLARENCE, Holland Park Ave.
STREAMLINER

SPEAKEASY
ZIB BAND

THE PLOUGH, Stockwell Road, SW9
JEFF SCOTT DAVE GELLY QUINTET

Friday

BRIDGE HOUSE, Barking Road, Canning Town
SLOWBONE

DUKE OF CLARENCE, Holland Park Ave. Resident: Alexis Korner's Snape Band but
(TIDAL) WAVEBAND

KENNY WHEELER AND ROGER DEAN'S LYSIS. Cockpit Theatre, Gainsforth St., NW1. 50p. Marylebone Tube!

PEANUTS, Kings Arms, 213 Bishopsgate (Near Liverpool Street Station).
MIKE OSBORNE QUARTET

THE PLOUGH, Stockwell Road, SW9
DON WELLER KENNY WHEELER JOHN STEVENS LINSAY COOPER

Round House Downstairs Adds.

STRIKE A LIGHT, Round House Downstairs. See display Advt.
THE PLOUGH, Stockwell Road, SW9
VERDI STUART BAND

WESTERN COUNTIES, Paddington.
ZIB BAND

THE HOPE & ANCHOR, 207 UPPER ST., ISLINGTON, N.1. Highbury & Islington tube. Tel. 359 4510
Thurs. 2nd — LITTLE BOB STORY
Fri. 3rd — STONE COLD SOBER
Sat. 4th — PLUMMET AIRLINES
Sun. 5th — KIKBUDI
Mon. & Tues. — RING FOR DETAILS
Wed. 8th — EATER

THE BRIDGE HOUSE, 23 BARKING ROAD, CANNING TOWN, E.16, 01-476 2889
COCK SPARROW
Tues., Dec. 7th only

STAR AND GARTER, 4 Lower Richmond Road, Putney Bridge.
PAUL LEE'S JOURNEY.

100 CLUB
FRI DECEMBER 10th
KATHY STOBART QUINTET and **JABULA**

Saturday

CART & HORSES, The Grove, Stratford
STREAMLINER

EARL AMHURST, Amhurst Rd, E8
LEFT HAND

THE GREYHOUND, Fulham Palace Rd.
SLOWBONE

THE PLOUGH, Stockwell Road, SW9
TREVOR WATTS WITH AMALGAM

Sunday

AT THE TRAM SHED NEXT WEEK:
CHRIS BARBER'S JAZZ BAND

BRIDGE HOUSE, Canning Town
CANNING TOWN STREAMLINER

GATEHOUSE, Highgate N.6. 8.30. The Crouch End All Stars. With WALLY FAWKES & RAY CRANE.

STAR AND GARTER, 4 Lower Richmond Road, Putney Bridge. MALCOLM GRAHAM JAZZ BAND. Sunday lunchtime, 12-2 p.m.

STRIKE A LIGHT, Round House Downstairs. See display Advt.

Monday

BIG BAND JAZZ
SOUND OF 17 + WILLIE GARNETT & WADDOCK BIG BAND
CAMBRIDGE ROOM, Shannon Corner, New Malden, Surrey. 8 p.m-11 p.m. 65p.

SIX BELLS, Bordesley, 195, Kings Road, Chelsea.
MAX COLLIE RHYTHM ACES
EVERY MONDAY
8.30-11.30 p.m.
NEW ORLEANS JAZZ

STAR AND GARTER, 4 LOWER RICHMOND ROAD, PUTNEY BRIDGE
IN CONCERT STAN TRACEY QUARTET WITH PAUL LEE'S **JOURNEY**
8 p.m. Admission £1

UPSTAIRS AT RONNIES
ZIB BAND
100 CLUB
MARION WILLIAMS, KENNY WHEELER, PAT SMYTHE, RON MATHESON, MARTIN DREW and **DON WELLERS MAJOR SURGERY**
100 Oxford St. W.1. Doors open 7.30 to midnight. Admission £1.50. Members £1.30

Tuesday

AT THE Stardecard Lights on Green Lanes, Daggenham
TORPEDO
DOWN YOUR TROUSERS
JERRY THE FERRET
TWO BREWERS, CLAPHAM

SOUTH HILL PARK, BRACKNELL 27272
TERRY SMITH, BRIAN SMITH 5
LATE BAR AND FOOD.

TRAFALGAR, 200 Kings Rd, Chelsea
MAX COLLIE RHYTHM ACES
EVERY TUESDAY
8.30-11 p.m.
NEW ORLEANS JAZZ

WESTERN COUNTIES, St. Paddington
SLOWBONE

Wednesday

BLACKBOTTOM STOMPERS, 100 Club, London.

COCK, Palmers Green
ALAN ELSDON JAZZ BAND
Admission free. Licensed-till midnight

FLANAGAN'S BARNES WAY PUB, corner Putney High Street and Upper Richmond Road.
MAX COLLIE RHYTHM ACES
EVERY WEDNESDAY
8.30-11 p.m.
NEW ORLEANS JAZZ

THE RISING Sun, Battersea Bridge Road. Jazz Quartette: Wednesday Sunday

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BABE RUTH
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★ Admission only 70p ★
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Tuesday, December 7th
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Wednesday, December 8th
RED DEER, 279 Brighton Rd., South Croydon
Thursday, December 9th
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December	4	FFORD GREEN HOTEL, LEEDS
December	5	LAKELAND LOUNGE, ACCRINGTON
December	6	LION HOTEL, WARRINGTON
December	8	GOLDEN LION, LONDON SW6
December	9	CLEOPATRAS, DERBY
December	10	CITY POLY, LONDON EC2
December	11	RED COW, HAMMERSMITH

INFORMATION:
Wed. 1 Dec.: WESTERN COUNTIES, Paddington
Thurs. 2 Dec.: DUKE OF LANCASTER, New Barnet
Sun. 5 Dec. (lunchtime): BRIDGE HOUSE, Canning Town
Sun. 5 Dec.: CART AND HORSES, Stratford

STAG

Caught in the Act

BOYS OF THE LOUGH

IT WAS Cathal McConnell's tin whistle virtuosity in "Patsy Geary's Jig" (sub-titled "The Yellow Rose Of Texas" by the other members of the group) that finally raised the temperature in the packed 7th night opening concert of their Scottish tour in Edinburgh's Usher Hall.

At times, it seemed as if there just had to be someone else up there blowing with him, or that the fly wee man had rigged up some sort of double tracking device; but no — apart from Robin Morton with a beautifully light and deep, bodhran accompaniment, there was only Cathal, his fingers fluttering and blurring, coaxing out sounds that no single mortal should be allowed to produce on a humble metal tube.

That was the catalyst of the night. Up to then, there had been a flatness about the group's playing, and it wasn't until half-time that I learned from Dick Gaughan (an ex-Boy, now with Five Hand Reel, who was in the audience) that the city's top concert venue possesses a sort of Bermuda Triangle where the sound disappeared into a sea of fuzziness.

A couple of excursions to other parts of the hall reassuring me that the Boys were indeed playing better than ever, these were the first "Olympic" to tingle your spine, with Cathal's flute and his fiddle of Ally Bain reaching peaks of complete compatibility, and sprightlier sets where Ally, still the journeyman pioner, appeared almost to be carving out tunes with his bow, his workmanlike style a world removed from the high-finger affectation of so many so-called "Scottish traditional fiddlers."

Excellent support came from Archie Fisher, effortless as always in his singing and enviably crisp with his guitar backing, particularly in two songs of his own — "The Fiddlers Tale" — "Lindsay" and the Strathspey "Men Of Worth." KEN THOMSON.

NEW COUNTRY

NEW COUNTRY is an impressive feature-length documentary, directed by Jim Szalapski and awaiting commercial release, which takes as its subject the recent renaissance in country music.

The movie, effectively and unpretentiously offers brief profiles of the principal artists involved in the new Texas music: Guy Clark, arguably the most promising songwriter to have emerged in America so far this decade, Steve Young (whose excellent album Renegade Picker" has lately been released by RCA), Steve Earle, Townes Van Zandt, and Rodney Crowell, from Emmylou's Hot Band, are all extensively featured as representatives of this movement. Their songs and ideals are ironically against the music of rather more familiar, though in this context no less interesting, artists like Charlie Daniels and the extraordinary David Allen Coe who is shown at a concert at the Tennessee State Penitentiary and living out his other fantasies, at the whim of their tour coach, in the ex-con-boy, now with Five Hand Reel, who was in the audience) that the city's top concert venue possesses a sort of Bermuda Triangle where the sound disappeared into a sea of fuzziness.

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COCK SPARROW

Tues., Dec. 7th only

THE BRIDGE HOUSE

23 BARKING ROAD, CANNING TOWN, E.16
01-476 2889

COCK SPARROW

Tues., Dec. 7th only

Sam Phillips invented r'n'r

continued from page 53

that produced 24 'Dream' songs after one called 'Rainbow Dream' was a minor hit.

"They were actually called 'Dream Song One,' 'Dream Song Two' and so on. It was like a factory, and they stole everything that the black man had. It wasn't until the Beatles went to America talking about black music that the floodgates were opened and their own music emerged. There was a funny story Sam Phillips told us about when he released the first Elvis Presley record.

"He had to take Elvis round to the radio stations to prove that he was white, not black. They all thought he was black and no white radio station would play him." What did Tony think will be the effects of showing the series?

"Outrage. I'm not looking forward to it, but I will not leave the country. I will stay and answer the critics. It depends how it is presented. London Weekend are going to network it at peak viewing time on Sunday evening. It starts the first week in January and the book is out December 1. There are some pretty harsh things said, but we have the evidence, warehouses full of it. But the book is not just polemic, but a carefully studied view with information that will astonish people.

"One of the single most interesting people I talked to was Sam Phillips, who I now believe was the actual inventor of rock and roll. This curious mish-mash, a mixture of rhythm and blues, country music and gospel that became rock and roll. We'd arrive at the studio and Sam was a big figure even then, although his studio was three foot by two. And he made us stand with our faces to the wall and our amplifiers to the wall and he'd make us play our entire repertoire.

Demoralised

"Then he'd say do it again. After we'd done it four times we were exhausted and demoralised. Then Sam would say — okay I like this — and hit the button. He'd never gave them the sound of rock and roll. He heard the sound very clearly and wanted more people to hear it."

He had Elvis for over two years before they came up with "That's Alright Mama," so how he wasn't an overnight sensation. All Sam was trying to do was get the abandon of black music into white music. He's an extraordinary man.

"Bill Wyman was another — I was very taken aback by some of the things Bill said. Donovan too. Astonishing stories. Benny Goodman obviously — they all put new light on stories you thought you knew well. Pete Seeger told me unbelievable stories about his being banned from radio and television for being a 'commie folk singer.'

"Eric Clapton told me that all the Cream concerts was aggressive music, and no aggressive music is good music. He just wrote off the whole of Cream.

"Clive Davis said that one of the tragedies of the late Sixties is that none of the record executives comprehended that all artists are children. They are child-like and childish, and you somehow have to preserve both those qualities.

"Take away either and you destroy the strength of their music. You have to prevent them being self-indulgent while at the same time indulging their selfishness."

How much do the films say about drugs?

"Oh, a lot. The episode that deals with drugs I found very upsetting. Many managers and record executives could have prevented the drug abuses that went on and chose not to. They chose to watch it happen, and took part themselves.

"What is important to emphasise, however, is that this is not a history of pop — just popular music and only a quarter is about rock and roll. They're social documentaries primarily, which are going to cause controversy.

"To go back to Bernard Delfont and Cyril Bennett — Bernie said, 'I don't agree with some of it, you're very bitter about some of it, and you can't expect me as head of a big leisure industry to go along with all of it, but I'm very proud that in my retirement year my name is on the bottom. Don't take it off!'

"Then he laughed and said 'I'll pay you to keep it on.' You see the story is an extraordinary one and has to be told, and I don't ever think we have heard all of it. The film has no narration and the people speak for themselves.

"It's very much access television, for people who have suffered in popular music because of the iniquities of record companies."

Will the series be screened in America?

"It's been sold to 28 countries and we have an offer of an enormous sum of money from an American network provided we change certain things. And I'm certainly not going to.

"They are all trying to persuade me and there's no way. It's an American story and either they want it or don't want it. If they think I've invented it then I'm happy to show them the evidence, but they're not getting a watered-down version.

"That has gone on for too long and is one of the reasons I've written the book and have been involved with the series. I've worked on it for eight years and I don't intend to have it watered down at the last minute.

"People can disagree with what I say or hate what I say, but if they tell me I've got it wrong, they'll have a problem, because there is nothing we can't support. Although we say some unkind things, we haven't maligned anybody. It's not a polemic — it's the most restrained piece of writing I've ever done!"

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